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RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

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"Every now and then go away, have a little relaxation, for when you come back to your work, your judgement will be sure, since to remain constantly at work will cause you to lose your power of judgement . . . Go some distance away because then the work appears smaller, and more of it can be taken in at a glance, and a lack of harmony or proportion is more readily seen . . ."

Leonardo da Vinci, 1452-1519

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# Too Much "Productivity" In Arts and Crafts?

by Stephen Covey

HILDREN participate in arts and crafts because it is fun to create things and to see the result of the creative experience. Recreation leaders, in introducing these experiences to the children, can only teach 'procedures'; that is, demonstrate the proper uses of tools and materials, to enable the child to explore their usefulness as well as to understand their limitations. However, it is while these procedures are carried out that the child performs continuous selections or decisions. He may decide that one particular shape or color is "better" than any other or he may select or eliminate to arrive at what he concludes to be the "best" result. This we call aesthetic judgement: a decision which all children, and adults, are capable of making. The

selecting or the deciding is the child's or the adult's specific technique. When we introduce arts and crafts to adult beginners the approaches and methods of teaching are often very similar to those utilized when working with youngsters.

At this point many of us disagree as to the matter of teaching or outwardly controlling the creative experience-for many adult leaders and teachers are unable to distinguish between 'procedures' and techniques. 'Procedures' are the various activities which can be explained within the general frame-work of the project being introduced; 'technique', on the other hand, is the highly individualized use of the materials involved. It is, therefore extremely limiting and frustrating to the child when one attempts to control a technique which naturally grows out of his need to express himself. Such attempts will ultimately become handicaps. One can safely teach procedures and in so doing automatically encourage the child to develop his own technique.

Mr. Covey is an arts-and-crafts specialist with the Phoenix, Arizona, Parks and Recreation Department. This material is taken from a lecture given at an arts-and-crafts workshop at the Phoenix Public Library, printed in "Recreation" which has kindly given us permission to reprint this article for our Alberta readers.

An aesthetic choice can only develop when the child has the freedom to make choices.

It is extremely dangerous to become so bound by traditional concepts that we exclude the many exciting possibilities of experimentation with new material and new processes. We are all aware that it is very easy to conduct a crafts program without depth or meaning. This is what is known among educators and recreation leaders alike as a "product-centered program". If the children are becoming overly concerned with the sales value of the product or project, the program they are pursuing has lost all creative value.

Those children who participate in a recreation arts and crafts program are seeking, through a creative activity, a feeling of deep personal accomplishment. The need for this type of recreation, where attention ideally is focused on individuals, is particularly strong in those children who gain less satisfaction in participating in sports or games, or competitions with others, or a situation where team ability is of major importance. Bearing in mind that the creative experience is of utmost importance, attention should be paid to the ideas expressed rather than to the perfection with which the end product is accomplished. Care must be taken to avoid rules and formulas which will reveal nothing

but the child's ability to imitate or conform. Examples of what type of thing may be made with the materials at hand should only be used (if they are used at all) to stimulate an idea of the limitations or the advantage of the medium rather than to force the child to copy the example.

It is a mistake and a serious handi-

cap to approach any recreation activity, whether it be arts and crafts, games and sports or music and dance with a "baby-sitting" attitude. We are not merely entertaining the children. If we are at all seriously interested in carrying out a meaningful program of varied activities there are, of course, several educational methods which must be employed. Not all of us are trained to educate in all areas of recreation, but it must be assumed that we are interested in providing a program which is centered around the uppermost interests of the child. And in a recreation setting our education methods must be geared in such a way as to encourage the child to return to the area and participate chiefly because he enjoys the experience.

We must take time to get to know and understand to some degree the children who express an interest in arts and crafts activities. Such time taken, in talking about recent experiences the child (or the adult) has experienced, can help considerably to break through and establish rapport. If we conduct our activities on an altogether too impersonal basis, and herd the children around like cattle, we will have an impossible barrier to break through.

Finally, the children need to be recognized—especially for creative efforts. Unlike group-participation activities requiring teamwork, where achievement awards may be given to the outstanding group or individual, we cannot place the arts-and-crafts activity on such a competitive plane. But all children seek, and deserve,

recognition for their creative efforts, and we must encourage them, individually, and display as much of their work as possible in order that others may share their enjoyment of what is for them a deeply moving experience. Just as we want to offer an enjoyable and stimulating recreation program on our playgrounds, there is no reason why, with some extra effort, we cannot all offer an arts-and-crafts program which will make an outstanding contribution to the children's lives. This is the true purpose of arts and crafts in recreation.

#### RINGS A BELL

Thought-provoking is a good way to describe this recent editorial carried by the Barrie (Ont.) Banner: One of the most widely read books of all time is "The Decline and Fall of the Roman Empire". It sets forth five basic reasons why that civilization withered and died. These were:

The undermining of the dignity and sanctity of the home, which is the basis for human society.

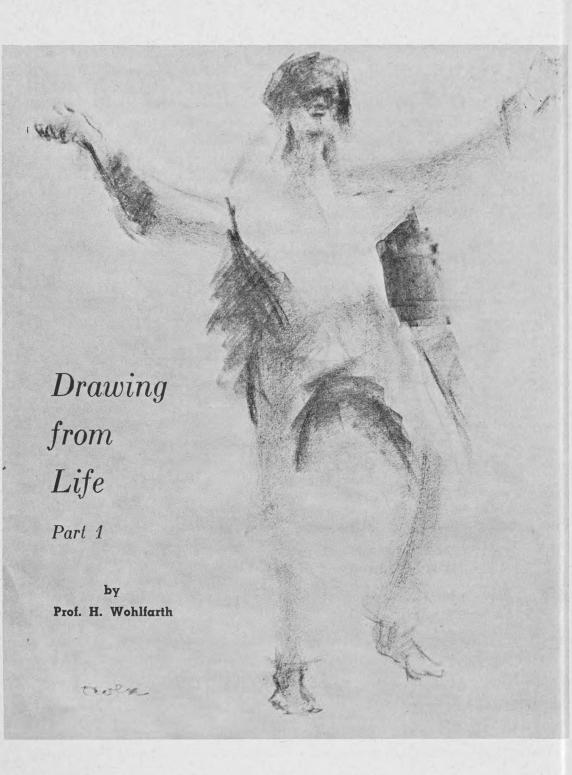
Higher and higher taxes; the spending of public money for free bread and circuses for the populace.

The mad craze for pleasure; sports becoming every year more exciting, more brutal, more immoral.

The building of great armaments when the real enemy was within—the decay of individual responsibility.

The decay of religion; faith fading into mere form, losing touch with life, losing power to guide the people.

It vaguely rings a bell, doesn't it?



BEFORE we go into the practice of drawing from life we might perhaps ask, "Why do we draw"? The most common answer from a new student could be, "Because we want to record something that we see". This answer is not correct for an artist because it implies nothing more than a kind of inventory of phenomena. This mere inventory of things visible could be carried out with more precision and quicker, by using a photographic camera. Why then do we draw if it is not for the sole purpose of recording facts?

Drawing, like painting, to the artist is a means of investigation, a means of analysis, a means of prying into society and nature with the purpose of gaining understanding and insight. It is a way of experiencing. The student, therefore, who enters this field with the prime purpose of making money or becoming famous or even to have his drawings accepted in an important exhibition is on the wrong track entirely. If any of these things should happen we accept them gratefully but they are not the main purpose of our artistic activity.

We can therefore say we are drawing in order to understand nature and society, to gain a new insight. The basic principle from which we will start and which will dominate and intensify all our practical exercises is

Harry Wohlfarth, Assistant Professor of Art, Department of Extension, University of Alberta, studied in Dresden and Salzburg under the famous Oskar Kokoschka. Received the distinction of Doctor's Academiae from the Roman Academy of Arts and Sciences, Rome, 1962. Elected member of the German Academy, sonn, Fellow of the International Institute of Arts and Lettres, Geneva. Elected Senator of the Accademai Romana di Science ed Arti, Rome, 1962.

already the product of insight and understanding, namely our awareness that life and the universe are principally dynamic. Everything, everywhere is constantly in motion and subject to continuous change. Drawing from life can therefore only be successful as a means of analysis and understanding, if its practice is based on motion.

#### 1. Impulse Motivation.

Movement and expression - the dynamic factors in gesture. Gesture is movement and expression in space. Therefore gesture has no edges of any precision, no exact shape, no rigid form. It is dynamic, and moving, not static and fixed. For example, you see the shape of a person several blocks away. You cannot see her face or detail of dress or any other detail for that matter and still you are positive that it is Mrs. So-and-So. How do you know? Simply by gesture, i.e. the characteristic way in which this person walks, moves, holds her head, etc. It is the characteristic essence of movements typical for this particular person.

We can say that gesture is not a phenomenon of the surface but movement and expression, motivated by impulse from within. The drawing of gestures begins therefore with the impulse and not the position, as Nicholides says: the thing that makes you draw is the things that makes the model take the position; what the eye sees—that is, the various parts of the body in various actions and directions—is but the result of this



Gesture is not a phenomenon of the surface but movement and expression, motivated by impulse from within.

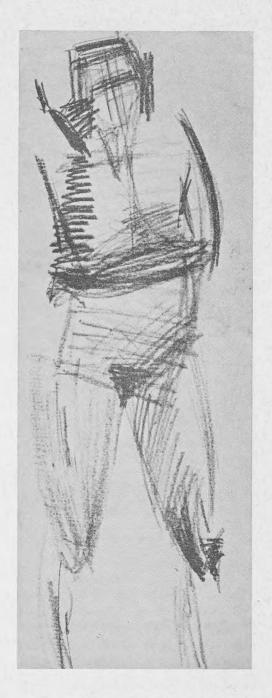
inner impulse and to understand, one must use something more than the eyes. It is necessary to participate in and to identify with what the model is doing. Without complete involvement and a sympathetic reaction in the artist there can be no comprehensive understanding.



From the foregoing we can conclude that gesture is impulse and motivation resulting in movement and expression as a dynamic characteristic shape in space. It is typical for this gesture shape that its impulse comes from within developing this shape dynamically from the inside out.

#### 2. Gesture Drawing Practice.

The gesture of the model as we have stated is impulse and motivation resulting in movement and expression as a dynamic characteristic shape in space. In gesture drawing we work very rapidly, if not to say furiously, trying to become aware of the impulse and motivation of the model by identification with what the model is doing, working from the inside out without taking our pencil off the paper. We draw, not what the thing looks like, not even what it is, but what it is doing. Identify yourself with the model, try to feel how the figure lifts, drops, pushes, pulls. Be aware that it is only the action, the gesture you are responding to, not the details or the outline of the model. In order to understand what you see you have to respond in like manner to what the model is doing. Keep the whole shape going at once and focus on the entire figure. Loosen up, relax and respond with your pencil automatically to what the model is doing. Keep your shape flat and be aware that these exercises are of immense importance to you not only for your development in drawing but in painting as well.



. . . work furiously and keep the whole thing going at once . . .



Student Gesture Drawing

#### Exercise 1—Gesture Drawing

Materials: soft pencil with blunt point, sheets of newsprint paper. Draw for at least one-half hour every day using 50 second action poses, draped or undraped.

#### Exercise 2-Gesture-Flash

The model is rushing to the stand, doing one thing in a flash of a second, leaving the stand immediately. You are forced to see the whole pose in an instant, making a 'flash' drawing, recording your basic reaction in a shorthand symbol.

### Exercise 3—Potential Sequence Gesture

In this series of exercises draw not what the model is doing now—but what the model might do next. With this exercise you will comprehend more deeply the force and significance of impulse and motivation from which movement, action and expression spring.

Be aware that gesture is not only the essence of living, moving objects. A curtain has gesture in the way it hangs. So has a kerosene lamp in the way it squats on the table. Of course, the impulse of the gesture in inanimate objects cannot be considered an emotional one, although we sometimes transfer our own emotions to things. You will find movement in clouds, grass, roads, etc. Through your ability to grasp something of this principal of motion and gesture you begin to understand other things like proportion and perspective, since those things are caused by movement and are part of it.



After the murder, remorse is added to the other emotions and Lemon's mind becomes unhinged, as the Indians prepare to spirit Blackjack's body away and remove all traces of discovery of the gold. Students at the course watch with intense interest in the motions without sounds.

# Story Without Words

by Jean Knott

"In the 1870's, a group of prospectors left Tobacco Plains, Montana, to prospect for gold along the North Saskatchewan River. After extensive travelling two men, discouraged by the efforts of the group ventured south to strike out on their own. These two, Jack Lemon and Blackjack, travelled up the Highwood River and eventually found gold.

"After discovering the precious metal, the two men had a dispute as to whether to stay and mine the gold or return to town to file a claim. Lemon's greed led him to kill Blackjack during the night. Upon realization of his evil doings, Lemon's mind began to play tricks. When morning came he travelled back to Tobacco Plains and confessed to a man wearing the guise of a "priest", but who was in reality an outlaw.

"Unknown to Lemon, the discovery of the mine and the subsequent murder had been observed. The Indians had destroyed the camp, buried Blackjack, and removed all evidence of man having been there.

"At Tobacco Plains, a search party was formed to rediscover the gold, but thanks to the Indians' efforts, and the final insanity of Lemon, the gold was never found, and to this day its location remains a mystery and one of Alberta's strangest legends."

—Alberta Legends

The story of the Lost Lemon Mine was presented differently recently, when the Arts Workshop of the Recreation Leadership School at Camrose adapted it in pantomine form as a part of their closing exercises at the School.

Not a word was spoken; the only sound in the auditorium was the occasional rise and fall of the background music emphasizing the tense, emotional moments in the story. Yet, to the rapt audience the entire story was clearly told, from the opening scene where the prospectors wandered seemingly in frustrating circles, to the final moments when, angry and

frustrated, the townspeople beat Lemon into insensibility and left him for dead in the foothills where he had found his gold and lost it again.

The scenery and costumes were simply designed—papier mache was used for trees, rocks and masks, while the Indians' costumes utilized burlap sacking. Tambourines, drums, flutes and piano provided the sound effects.

The spirits of greed, violence, success, terror and remorse, who haunted Jack Lemon, driving him to murder then playing on his mind until he eventually went insane, were portrayed by five shadowy figures, wearing papier mache masks.



Some members of the cast receive last minute instructions from their director, Vic Sutton of Edmonton. The Indian girls at right 'double' as bushes.

The entire dramatization was an original production—with the sets, costumes, props, sound effects, music and the presentation itself the work of the students of the Arts Workshop. As there were no lines to memorize, it was easy for several of the performers to play more than one role. The spirits, for example, doubled as townspeople, and the miners became Indians.

The four weeklong Recreation Leadership School is held annually by the Recreation and Cultural Development Branch of the Alberta Department of the Provincial Secretary, to provide training in leadership for young people who plan to pursue a career in recreation. Some 150 students representing 75 Alberta communities took part in this year's school. Students are selected by recreation authorities in their respective communities.

"The Legend of the Lost Lemon Mine" was presented by the students to commemorate Alberta's diamond jubilee year of 1965, but this, or any other legend or story of life in this province in the early days, could be dramatized in similar form as a Centennial presentation, thereby enabling the smaller communities to take an active and original part in the observances of Canada's 100th birthday. It is planned to prepare a script of the "Lost Lemon Mine" presentation which can be used as a guide for communities or organizations who wish to plan a similar presentation. This script will be available from the Recreation and Cultural Development Branch.

# SOCIETY OF SQUARES

by W. Fayter

Assistant Director Recreation Leadership School, 1965

TT JUST burns me up when I see I people around me wanting to see things done but who aren't willing or prepared to tackle it themselves, and . . . oh! yes! . . . when I hear people say . . . "But this is a recreational organization, we shouldn't have to do that" or "You know we're a part of the recreational movement and that shouldn't be expected of us" . . . Garbage, I say . . . As one noted scholar says, "It's about time we took the ear plugs out and got off our comfortable cushions". Sure . . . we all realize that conformity is sweeping the country and while more and more people want to get seats in the grandstand, fewer and fewer want to sweat it out down on the field. More and more people who go out looking for jobs are asking: "What can you do for me?" rather than "What can I do for you?" They want to discuss the extras they're going to get. They want to know how cool it's going to be in summer and how warm in winter and how safe at all times of the year. The progress may be slow and the glory may be small, but the work is steady. It just seems to me that this non-involvement has become an accepted way of life.

I want to refer to a six-letter word which was recently referred to me and that word is square. "SQUARE" -maybe this is where we belonglet's find out. First of all, it wasn't too many years ago that the word "square" was one of the finest words in our language-you gave a man a square deal if you were honest-and you gave him a square meal when he was hungry-when you got out of debt you were square with the world -and that was when you could look at your fellow man square in the eye -well, so much for that. Then some strange characters got hold of this word, bent it all inside out and gave it back to us, and here it is-now everyone knows what a square ishe's the one who never learned to get away with it-a fool who volunteers when he doesn't have to-a boob who gets so lost in his work that he has to be reminded to go home—a slob who still gets all choked up when the band plays "O! Canada". He doesn't want to fly now and pay later- he doesn't believe in opening all his packages before Christmas. He's burdened down with old fashioned ideas of honesty, loyalty, courage and thrift, and he may already be on his way to extinction. Laughter today is stored in cans down in Hollywood just as U.S. gold was once stored in Fort Knox. It is taken out as needed and pasted onto TV films and the laugh track tips us off when things are funny. But some people want to laugh when amused and some want to decide for themselves what they think is funny. This might well mark them as squaresbut, if it does, they will be in pretty good company. For this country was discovered, put together, fought over and saved by squares.

It is easy to prove that Champlain, Brock, Graham, Bell, Bishop, Dr. Banting and almost anyone else you care to include among our national heroes were squares-by simply thinking of the attitudes they might have taken had they not been squares. Champlain might well have remained at home rather than risk his life attempting to learn more about the "New World". What was he-some kind of nut?!! Brock could easily have argued he had too few men to oppose invading forces in the War of 1812, but he didn't, and won anyway. Bell didn't have to work night and day to perfect the telephone -no one knew then how vital a part of our life it was destined to be. Billy Bishop should probably have stayed away from those flimsy World War I airplanes-it would have been much safer, wouldn't it?

But the greatest thing that has happened, of course, is that nations have a whole new set of heroes named, Glenn, Shepherd, Cooperand these people apparently grew up to be squares-for who but a square would volunteer his life for his country's good? Being a square means being an individual in this nation where the forces of conformity are still ever so strong. Too many of us are still sitting it out instead of sweating it out! Too many of us haven't got the intestines to stand up straight and dare to be square-why? Because the opposite of square is round, and being round is much simpler. Responsibilities and problems roll off nice and easy, and we can just glide down the path without encountering any bumps—being ever so careful to stay in the middle because isn't that where the most comfortable ruts are?

Far too many of us know the short cuts and too few know or care where the path leads to. Too few of us dare to leave the path because isn't the path always the easy way?—the way most people go. But there is no path to the future—no path to greatness—no path to outer space or to inner satisfactions.

Well then, how shall we fight for this personal independence? How can we avoid this great nothing of synical sophistication and this bored and sickening non-participation. Just think about it.

May I suggest that we all join the S.O.S.—the Society of Squares. It doesn't exist, but it wouldn't take too long to organize and we would be for participation, and against sitting life out—for the honest way, against the easy short cut—for a well-done job, against the goof-off—for building and building, against tearing down.

Just what is it that I require to have the courage to be myself? Let's give this some careful thought—right now—Let's do some down-to-earth, serious soul-searching, and put our thoughts into action. Let's take a stand for what we think is right, whether it be a political or a social issue. Please don't sit in the back row of life and mumble away to yourself out with it. You know we haven't got too long to go and this

life will be all over for us. Let's become involved, and then we have all the right in the world to criticize—but don't just sit your life away. Just what are we doing with the great gift of life that has been given to us—Are we putting it to good use?—Are we really individualists, or are we conformists?

It's about time we came to grip with life, and the only way that we are going to achieve this is through hard work and a Spirit of Independence.

#### HOME, SWEET HOME

A news item from New Zealand includes the following comment of a magistrate who acquitted a 48-year old man on a charge of being idle and disorderly. The man's wife, it was testified, had a job and provided him with money and beer.

Said the magistrate: "You seem to have found the solution to a problem which has baffled mankind for centuries—how to live without working. Your mode of life cannot really be called disorderly . ."

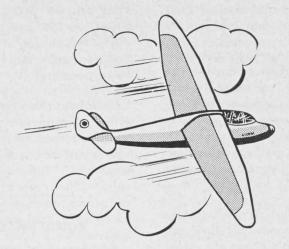
"At the Ladies' Aid Society Meeting many interesting articles were raffled off. Every member had brought something they no longer needed. Many members brought their husbands."

—Howlers from the Press

"Frank Cape is at the Massachusetts General Hospital. He is suffering from head injuries and shock caused by coming into contact with a live wife."

-Howlers from the Press

Flying . .



## As It Should Be

by R. McRory

66 IN A POWERED aircraft, you're just an airplane driver, but that . . ." gesturing enthusiastically toward a tiny speck, black against the white clouds and blue sky, which circled and soared in graceful silence far above him, ". . . that is FLYING."

Placing his binoculars to his eyes, the speaker continued his observation of the glider overhead. Around him, cars were scattered haphazardly over the grassy verge of the hardtop runway of the Innisfail Airport, where the Red Deer Soaring Club was hosting its first Competition Soaring Meet. Children played, wives chatted, one family concentrated on a picnic lunch.

There were few men in evidence. Most of the families' fathers were high in the sky, going or coming in the first event of the meet, the "goal and return flight, the goal in this case being Lacombe.

Although Red Deer had held previous meets, they were more on a social level. This was the first real competition and two of Alberta's three gliding clubs were represented, with between 15 and 20 pilots from Red Deer and Calgary taking part. Previous commitments kept the Edmonton Soaring Club at home. All three clubs are members of the Soaring Association of Canada, whose 750 members

are scattered from Victoria to Quebec City in 22 other groups. The sport is controlled internationally by the parent group, the Federation Aeronatique Institute of France, which sets regulations and registers judges for world meets.

After the first day's events were finished the pilots continued to fly, although the gliders now rested on the ground. Gathered in congenial groups, the men discussed the day's flight and talked over coming events, the distance flight and the triangle contests scheduled for the next day. Vern Speer, a painting contractor from Calgary, who learned his gliding in Germany, was the envy of all as he described catching a "cloud street", a glider pilot's dream. A "cloud street", in glider parlance, is a series of clouds from horizon to horizon, which the pilot approaches from the sunward side. The air flowing over the clouds provides a continuous stream which projects the glider at surprising speeds. In Vern's flight, for example, he was carried along at 100 miles per hour, while climbing at the rate of 600 feet per minute.

Dave King, Vice President of the Soaring Association of Canada, on holidays from Ottawa, was enthusiastic about the future of the sport in this country, as was Jim Reid, President of the Red Deer club. Jim was a member of the glider team which represented Canada at the world meet in Argentina in 1963. Although gliding receives no financial support from any agency, the Canadian Association selected 18 pilots from all across the country to make up the entry, which came in 9th out of 27 contestants in both open and standard classes. Jim



Gordon Prest, president of the Edmonton Soaring Club, is carefully fitted with his parachute before take-off.

feels that, with some support, Canadian gliders could distinguish themselves handsomely in international competition.

Kerry Bissell, a Red Deer architect, once thought that gliding lessons would be an economical way to train for his power flying license. Now he concentrates almost exclusively on the powerless flight, although he has his power license. He claims that gliding requires more skill and knowledge of meteorology and climatology and is on a par financially with such weekend activities as hunting, golfing, fishing and skiing.

Even Kerry admits that the initial investment is somewhat higher than most sports. Pilots who want to own their own craft have a choice of buying or building a glider. A finished craft can be purchased for \$4,000, up to \$6,000 for a high-performance model. Deluxe gliders may cost up to \$20,000. Vern Speer bought his glider from the former Canadian champion. Its new cost had been \$8,000. It was two years old when Vern bought it, and was then priced at \$5,000. According to its owner, it will last a lifetime with proper care.

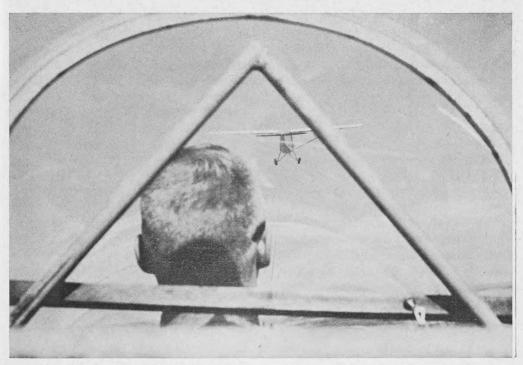
Building a glider is a little more economical. Plans are available which enable you to construct a craft for as little as \$1,500. In addition, each glider requires a trailer to transport it from meet to meet, and this usually runs about \$300.

Many pilots prefer to purchase a finished model, then modify it to their own needs. Norm Harris, a Calgary draftsman and Director of the Red Deer Meet, flies a Zephyr model which he purchased in 1931. Originally of German design, it has been modified with a lower wing, a closed cockpit, and additional weight. Norm estimates these changes have provided a 60 per cent increase in performance.

How does a man become a glider pilot? It's easy, according to Norm. He should know. An honorary life member of the Calgary Soaring Club, he has been gliding since 1924 and has logged 3,000 flights.

"The first thing you must have is desire," Norm said. "Before we start training any new pilot, he is taken for a familiarization flight to make sure he will really enjoy gliding. If he is still eager after this, he can join the club and begin taking lessons. The usual initiation fee is about \$50."

Norm explained that lessons are given by the club instructor who is licensed by the Canadian Association. First, there are two hours of flying in a dual glider. In some clubs, when the instructor considers the pupil ready he moves on to "hops and bumps" in a single seater. This is a procedure whereby the glider is towed by a car or winch for short distances to check the student's aptitude. He takes off, levels off, glides and lands. Once everyone is satisfied with this first step, the altitude is increased until the glider is reaching heights of 200 feet, still on the tow. This may take 20 or 30 tows and is all straight flying. Then come the turns, first a gentle "S", then a 180 degree and finally a 360 degree turn, to both left and right. Once the stu-



The glider pilot keeps his eye on the tow plane, watching for signs of a thermal which will give lift to his powerless craft, the time when he will 'cast off'.

dent has accomplished this, he's ready for thermalling, the art of riding the air currents.

"There are various stages of accomplishment in soaring," Norm went on. "In free flight, the pilot's first step is to take a five minute flight. This is known as the "C" stage. Once past this point, the pilot attempts to gain the "Silver C", which requires a five hour flight of 311/2 miles, and a gain of 3,180 feet in height from the altitude at which the tow is released. The "Gold C" is awarded to pilots who have flown 186 miles and gained 10,000 feet in altitude. The top proficiency award, a Diamond to be added to the Gold C, is held by only a few of the pilots in Canada, and is given when a glider travels 300

miles and gains 30,000 feet."

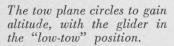
Controls in a glider are very similar to those in a powered aircraft. Foot pedals operate the rudder, which controls direction. A control column activates ailerons on the wings to control level flight or banking, and elevators in the tail which allow the craft to dive or climb. As in powered flying, all controls are co-ordinated during flight. In addition to these, the gliders have air brakes or spoilers on the wings which can be projected at right angles to the wing surface to break a strong thermal. A glider can be sucked up by a strong lift created by cumulous nimbus clouds or a thermal, and it is sometimes necessary to break the flow of air to allow the craft to descend.

Instruments are mostly for navigational purposes. Each glider carries an air speed indicator, an altimeter, compass, bank and turn indicator, a variometer (rise and fall indicator), aircraft clock and occasionally, inside and outside thermometers. In competition or qualifying flights, a barograph is mounted in the glider to record on a chart or card the time, distance and altitude gained. When flying at 18,000 feet or more, oxygen equipment is carried.

Other important equipment which must be carried on all flights are "tiedowns" to hold the ship in place after landing, and nourishment for the pilots. As he may be up for as long as seven hours, most pilots carry a package of sandwiches and a supply of oranges.

On a normal flight, the glider will usually be towed into the air by a powered aircraft, known as a tug. As the glider leaves the ground at about 40 miles per hour, and the towing aircraft requires another 10 to 15 miles speed to take off, the glider is airborne first and the pilot must be careful not to let the nose of the glider get too high, or it will lift the tail of the tug off the ground. The two are connected by a tow line, in many cases quarter-inch nylon rope, the same as that used for water skiing.

Once off the ground, the glider pilot can accept a "high tow" or a "low tow". With the former, the glider is above and behind the plane. Conversely, a "low tow" has the glider below and behind the tug. Once the aircraft has reached an altitude which enables it to turn, usually above 1,200 feet, the experienced tow pilot searches for a thermal. This is a strong updraft which, when reached, will lift the plane above the glider. This indicates to the pilot of the powerless craft that a thermal is ahead and he prepares to cast off.





When the glider is in the updraft and again above the tug, the tow is detached, the airplane banks away and the soaring enthusiast is on his own in the silence of the sky.

He circles within the updraft, which is usually in the shape of a cone, to find the centre of the thermal. Once this is located, he circles to maximum height, which may be anywhere from a hundred feet to three miles, then moves on to find another thermal. His time and distance of ascent is limited by the size of the thermal, and he may have 2,000 feet to go to find another, unless he's lucky enough to hit a "cloud street" which will carry him along with its strong air current.

On most flights, the glider will return to the point of take-off, but on distance qualifying flights, it oftens lands up to 300 miles from the starting point. To retrieve the aircraft and the man, is the job of the glider crew. "Mostly," Norm Harris said, "the crew is the wife and family of the pilot. Without their support and encouragement, it would be impossible for a man to enjoy soaring as a hobby."

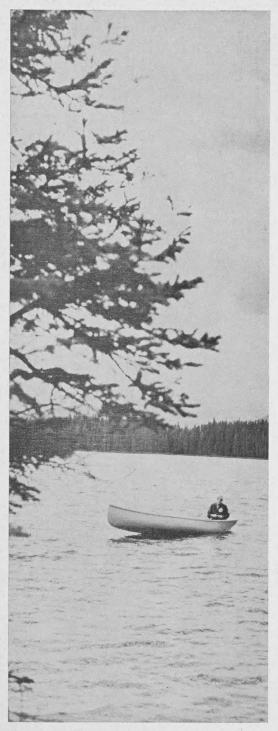
The crew has a sometimes tedious but always necessary job. Before he takes off, the pilot files a flight plan, indicating his proposed destination area. Once he has started his flight, his crew starts out in the same direction by car, checking back regularly by telephone until the pilot reports in and gives his landing location. The crew then locates the glider, assists in dismantling and loading it into the trailer, and drives back to the starting point. Often they will

drive 300 miles to the landing area, dismantle and load the glider in complete darkness, and make the return trip with the pilot asleep in the back so he'll be rested for the next day's flying.

Gliders are made of fabric stretched over a wooden framework which is held together almost entirely by alue. For transportation purposes, they dismantle into four sections, two wings, fuselage and tail unit and when assembled for flying are held together by specially-designed attachment bolts. These are up to two inches in diameter and cost as much as \$30 each. They are a vital part of the sport, as one pilot discovered when he drove 300 miles to attend a meet and found he had left one attachment bolt at home. Without this he might just as well have left the glider at home.

Although most gliders carry "No Aerobatics" placards, and it is forbidden to stunt any of the standard craft, there are specially built units which can fly inverted, do rolls, spins, and stall turns. These can be quite spectacular as one pilot proved. In a demonstration of aerobatics, he did stall turns to within fifty feet of the ground, then, when he levelled out, discovered the parking area, which covered with cars, was directly ahead of him. Spotting an aisle which had been left clear because it was muddy, he flew down it, with the fuselage of the alider between, and the wings over, the cars on either side, to land safely in a field past the parking lot.

As most glider pilots would comment—"That's Flying!"



The lazy pleasure of fishing from a canoe, this is a freight canoe on Jarvis lake.

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# Canoeing . . . the Reviving Sport

by K. Sillak

IN EVER-INCREASING numbers, Albertans and visitors to the province are travelling nature's "highways", following the canoe routes used since Canada's earliest recorded history. The paddle strokes of explorers, fur traders, hunters, Indians, early settlers and the Royal Northwest Mounted Police are being re-traced by a new breed of canoeist—the pleasure seeker.

What pleasure is there in canoeing?

To the family, a canoe trip down a river or around a lake can offer a unique opportunity for adventure and relaxation. To the student of nature, the fisherman, the rock hound or the photographer, canoeing opens new areas of exploration and discovery. Athletes may find an invigorating sport, fresh air, exercise and the competition of a race or the challenge of nature. Others find attraction in following the historic wilderness routes taken by the voyageurs.

But why a canoe?

The versatility of this craft long has been recognized. Its capacity for carrying heavy loads, while drawing only a few inches of water, makes it ideal for navigating otherwise inaccessible streams. Its easy manouverability and light weight provide its operator with additional opportunities for travelling swift waters, with less weight to carry over long portages. It may be used for protection from the elements and the shorter models can be easily transported on top of a small car.

"A canoe is the safest craft", says John Nikel, a canoeist of 15 years' experience, "because it will never sink. There is no possibility of high speed accidents. Even in a race, six miles per hour is fast, and the pleasure canoeist will only be doing about four miles an hour."

Mr. Nikel is president of the Alberta Paddlers' Association, which has over 200 members in affiliated clubs in four Alberta communities. He started canoeing in Austria and later moved to Manitoba.

"In the Alberta Paddlers' Association", Mr. Nikel said, "we are mainly involved in competitions. Through competition we hope to improve standards. Even the last man in a race benefits from the knowledge of experience. We are also interested in promoting canoeing in general. We'd like to get some form of pamphlet published on canoe routes in the province. We get many inquiries about canoeing in Alberta and offer as much information and advice as we can."

After nearly four years of travelling Alberta's waterways, Mr. Nikel says canoeing opportunities in the province compare very favourably with those of the rest of Canada.

"Alberta has four large river systems (Athabasca, Peace, North and South Saskatchewan), with water suitable for every type of paddler from the beginner to the veteran. The lakes and streams can be used for anything from a moonlight cruise to a complete vacation."

Contrary to some beliefs, a canoe can be a family boat.

Mr. Nikel recommends it for children. "A canoe is the ideal craft for youngsters. It's an excellent confidence builder and it teaches them respect for the water. I have noticed too, that canoe men treat motor boats better. This is because they are more familiar with the possible hazards. Canoes are the most widely used craft in youth summer camps, "Y" training programs and boy scout activities."

Manually-operated canoes range from 14 to 18 feet in length with a 33 to 36 inch beam (width at widest point). The square-stern freight canoes, for use with motors, are up to 20 feet long and have up to a 46 inch beam. Paddles may be 52 to 58 inches, depending on the paddler, and smaller models are available for children. Canoes weigh from 75 pounds up. Some fibreglass models weigh less.

"Quality is an important factor in cost", says Mr. Nikel. "A good quality canoe can be purchased for \$150. The larger ones run up to \$250."

For the past 60 years the standard cance has been of wood-rib construction with canvas cover. Others are now available in fibreglass and aluminum, with an inbuilt styrofoam floating agent. Another model gaining in popularity is of wood-rib construction with fibreglass covering. Besides being cheaper to build, this model is easier to repair on a trip.

A 16' canoe with 33 inch beam is capable of carrying up to 1,000 pounds without drawing more than four or five inches of water. While a racing canoe may have a beam of only 32", Mr. Nikel recommends a 17' or 18' craft with 36" beam for family use. The wider beam gives more stability and the extra load capacity makes it more practical for gear required on longer trips.

"The novice should not attempt canoeing without first getting instructions from an expert", according to Mr. Nikel. "Canoe handling can be learned in a few hours. There are only two basic strokes needed for general purposes. The bowman pulls straight down past his waist, while the sternman uses a "J" stroke, turning his paddle at waist level to steer the boat. The canoeist must learn to keep low and move with the boat."

"Improper handling can be a physical strain. Proper canoeing is a good heart and lung exercise. It's also good for the stomach muscles. You don't use your legs in the boat, but I guess this could be made up for on portages."

Canoe trips should be planned.

Assuming a proper sized canoe, along with the necessary camping gear, canoe repair kit and water safety gear have been acquired, there are still several other things to consider.



Two expert canoeists competing in the White Water canoe race, with their craft bulwarks down in the surging flood stream.

A family of four making an extended float trip may have to limit the amount of equipment because of their boat's weight capacity. They will have to plan stops to pick up supplies along the route.

Weather and water conditions may also present obstacles. The amateur is advised to gain experience on slower-moving rivers and to follow the shortline on lakes. During rough weather, calm periods usually occur in the early morning and late evening, another factor in planning. Maps showing waterways can be obtained for a nominal charge from the Mapping Branch, Alberta Department of Lands and Forests, Edmonton. These are invaluable for planning the route and determining areas of possible water hazards.

In some cases, part of the family may want to follow the route by car. Here, rendezvous points will have to be established and the most convenient road route planned.

Although it is not compulsory, the canoe owner may register his craft at a Canada Department of Transport or Customs and Excise office.

For racing enthusiasts, many small races are held annually throughout the province. Four major races are also held in Alberta. Competitions over the May 24th weekend are held on the South Saskatchewan River from Medicine Hat to Empress. The "White Water Canoe Race" is scheduled for the first weekend in July. This three-day event takes the paddlers down the North Saskatchewan River from Rocky Mountain House to

Edmonton. On the third weekend in July, competitors race from Banff to Calgary on the Bow River and the fourth race is staked on Lac La Biche over the first weekend in August.

Canoeing's importance in Canada's history has earned it a position in plans for Canadian Centennial celebrations. Trials are already under way to check the route for the Centennial Voyageur Canoe Pageant. This event is to be staged in 1967 when six-man teams from across Canada will paddle their huge Northern canoes from Edmonton to Montreal.

"This is the route taken by de Champlain and the early voyageur fur traders", explained Mr. Nikel. "It provided a 100-day communication link between the Rockies and the East Coast in the 1850's".

"Canoe routes were extremely important in those days. In fact, the Hudson's Bay Company beat out their competitors because they were able to establish shorter water routes".

Over the years, the canoe has proven itself as a strong, versatile and practical means of transportation. Today, it is still used for transporting goods in the north, for forestry patrols in wilderness country, prospecting, racing, hunting, fishing, romancing, photography and as a general-purpose family boat.

Only two things have changed.

The birch bark has been replaced by canvas, fibreglass and aluminum, and the emphasis for use has been switched from "work horse" to pleasure boat."

## **Books In Review**

When figures prove that six out of every ten students entering university flunk out, drop out, or transfer to other seats of education, John Keats' "The Sheepskin Psychosis", should be required reading for every high school student. And for their parents, who are determined that their child is going to go to that university.

Mr. Keats, who garnered some of his original material for an exciting article for Life magazine, and developed it further for this book, punches some pretty interesting holes in the popular concept that it's every young person's right and privilege to go to college. With today's growing involvement in technological advances, there's considerable room for doubt that university necessarily is the guarantee for a good job, or the best social contacts, as has popularly been accepted.

Not only does Mr. Keats question the psychotic compulsion toward college education, but he also takes a level-eyed look at college mores and morals, or as much as an adult can take of sub-adult reasoning and impulsiveness. The students used as examples leave lots of room for doubt that today's varsity residents are ready for college work, and there's an equal suspicion that perhaps the university isn't ready for what it's getting.

In any case, **The Sheepskin Psychosis** will bring some critical thinking about the purpose and even the desirability of college for many who are now aimed at the ivy halls, whether they want them or not.

The Sheepskin Psychosis, by John Keats. McClelland and Stewart Limited. \$4.95.

Are you ready to have your heart replaced with another newer, healthier one taken from an 'organ bank'? Do you subscribe to the theory that this world's population should be subject to behavioral control, controlled by a few of the 'elite'?

These are a sampling of the reasoned rational extrapolation by **Theodore J. Gordon** in his fascinating volume "**The Future**".

The race between food supplies and world population are considered by Mr. Gordon; the likelihood of a world holocaust; life created in a laboratory; and other fascinating conjectures about the life our children and their children will likely lead are handled in a reasoned and believable manner.

After due consideration, we are not sure Mr. Gordon's description of the world to come is a desirable place to live. Certainly it will be orderly. Will it be purposeful?

The Future, by Theodore J. Gordon. Published by The MacMillan Company of Canada Limited. \$4.50.

One of many satisfactions of living in Western Canada is that history hasn't yet had time to jell. It's still alive, and many of the people who made it, are still present to tell what actually did happen.

Another nice aspect of western living is that, when someone does tell, they almost always give names of people involved who are known to the reader, or are known to mutual friends. This gives extra flavor to any book, and when George Shepherd starts to describe his family's life in early Saskatchewan, the names are so frequent and so well known that the flavor is piquant and exciting. In his "West of Yesterday", Mr. Shepard sets out with no effection and with straightforward forthrightness the circumstances that prompted his family moving from their modest English environment to the western prairie.

He talks with pride of the manner in which he and his family and his neighbors overcame hardships, used ingenuity to ease the rigours of prairie life, and how they achieved not inconsiderable success on their western farm. Places like Quill Lake, Semans, Govan, Cupar, Mortlach and other small communities ring bells of recollection to many old timers. To them too, would the names of the families of A. J. McPhail and L. C. Brouillette, "Dad" Gaff, George Magaw, and others, bring memories.

Mr. Shepherd has wound up his career on, and in, the west as curator of the Pion Era museum in Saskatoon. He is still a western enthusiast and a fount of information and memory.

"West of Yesterday" by George Shepherd. Published by McClelland and Stewart Limited. \$5.95.

The delightful combination of discovery adventure while within reach of civilized comforts, and the yen to travel that itches us all, are delightfully combined in Kenneth M. Wells' current issue, "Cruising the Rideau Waterway". If breathes there a man with soul so dead who, after reading the vidily descriptive and nicely itemized details of a Rideau jaunt, doesn't hustle out and at least price a boat, things are at a pretty pass.

Mr. Wells, who previously has described his graduation from farm to modest launch and now makes passing reference to his Caribbean ketch in the Rideau book, is back to small boats again for this jaunt. But his talk is nicely studded with nauticalisms that pitch with the right heel, for big boat or small. Its flavorful reading.

Specifically, Mr. Wells has started at the Kingston end of the Rideau path, travelled to the Ottawa end with numerous side trips, and camped and researched along the way. The printed result is a knowledgeable tripitch of the whole system, with historical background accurately sketched behind the still-operating locks erected by Col. By and his stalwart men. The sense of history is close to the traveller, armchair or captain's chair variety, the whole trip.

Western Canada's land-locked watermen can be well excused if, after reading "Cruising the Rideau Waterway", they hitch their boat trailers and make their next holiday one for the east, through some of Canada's oldest and most picturesque country-side. Take the book, though. The whole thing's there.

Cruising the Rideau Waterway, by Kenneth McNeill Wells. Published by McClelland and Stewart Limited. \$2.50.

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